

AL 11.12.96  
02

Questions Booklet

January 2001



English 30

Part B: Reading

Grade 12 Diploma Examination

Copyright 2001, the Crown in Right of Alberta, as represented by the Minister of Learning, Alberta Learning, Learner Assessment Branch, 11160 Jasper Avenue, Edmonton, Alberta T5K 0L2. All rights reserved. Additional copies may be purchased from the Learning Resources Distributing Centre.

**Special permission** is granted to **Alberta educators only** to reproduce, for educational purposes and on a non-profit basis, parts of this examination that do **not** contain excerpted material **only after the administration of this examination**.

Excerpted material in this examination **shall not** be reproduced without the written permission of the original publisher (see credits page, where applicable).



January 2001  
**English 30**  
**Part B: Reading**  
**Questions Booklet**  
**Grade 12 Diploma Examination**

*Description*

**Part B: Reading** contributes 50% of the total English 30 Diploma Examination mark.

There are 70 questions in the Questions Booklet and 8 reading selections in the Readings Booklet.

**Time: 2 hours.** This examination was developed to be completed in 2 hours; however, you may take an additional ½ hour to complete the examination.

Budget your time carefully.

*Instructions*

- Be sure that you have an English 30 Questions Booklet **and** an English 30 Readings Booklet.
- You may **not** use a dictionary, thesaurus, or other reference materials.
- On the answer sheet provided, use **only** an **HB** pencil to mark the correct or best answer for each question. Fill in the circle that corresponds to your answer. For example:

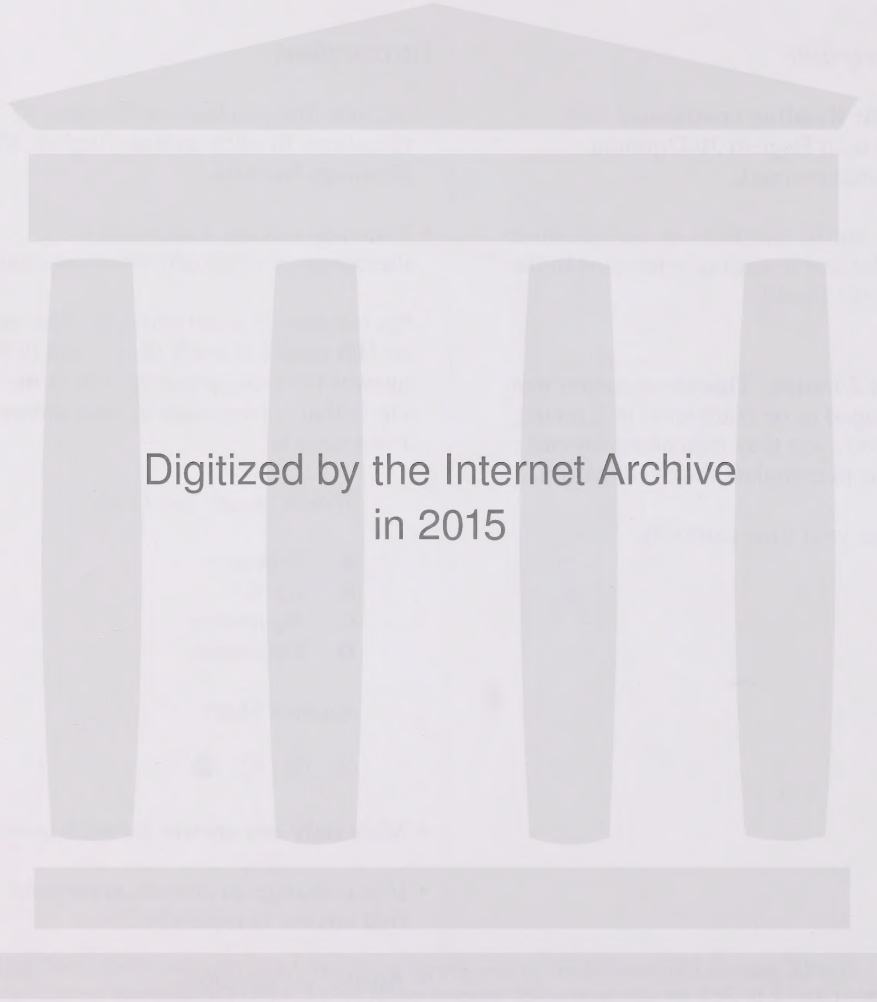
Which month has 31 days?

- A. February
- B. April
- C. November
- D. December

Answer Sheet

(A) (B) (C) ●

- Mark only one answer for each question.
- If you change an answer, erase your first answer completely.
- Answer all questions.



Digitized by the Internet Archive  
in 2015

**I. Read the excerpt from the novella on pages 1 to 3 of your Readings Booklet and answer questions 1 to 9.**

1. The description of the classroom at the end of the first sentence (lines 1 to 2) conveys a feeling of
  - A. entrapment
  - B. belonging
  - C. obstinacy
  - D. contentment
  
2. The legendary aspect of the experience described in this excerpt is **best** suggested by
  - A. “he is part of an assembling crowd” (line 7)
  - B. “Why are these boys in American chronicles always fourteen?” (lines 16–17)
  - C. “He has never done this before” (line 17)
  - D. “black kids and white kids. . . lean shadows, banditos, fifteen in all” (lines 20–21)
  
3. In lines 25 to 28, the description of the late arrivals “They watch . . . finished and pristine” serves **mainly** to
  - A. provide a cosmopolitan atmosphere
  - B. create contrast with the ticketless boys
  - C. establish the moral principles of the rich
  - D. illustrate the traditional classiness of ball fans
  
4. The sudden shift in point of view in line 42 serves to
  - A. enable the reader to identify with the boys
  - B. diminish the importance of the action
  - C. explain game procedures to the reader
  - D. disrupt the unity of the passage

*Continued*

5. The description of the hotdog eaters in lines 58 to 60 evokes
- A. a sense of the boy's irrational fear
  - B. an unappealing image of passivity
  - C. a disturbing image of adult anger
  - D. a portrait of the crowd's appeal
6. In the context of lines 62 to 71, "He is just a running boy" (line 68) is an understatement of Cotter's transformation into
- A. a fugitive fleeing the law
  - B. an offensive and fierce hero
  - C. an embodiment of grace and freedom
  - D. an adolescent trying to mimic adult behaviour
7. The imagery in lines 90 to 101 serves **primarily** to describe the
- A. details of the setting
  - B. thrilling atmosphere of the ballpark
  - C. boy's search for the safety of anonymity
  - D. boy's merging with the mythic dream he seeks
8. The impact of this episode on Cotter could **best** be described in terms of his
- A. self-discovery
  - B. social status
  - C. physicality
  - D. morality
9. The writer's shift in point of view in the final sentence serves to
- A. lessen the impact of the story
  - B. re-establish Cotter's anonymity
  - C. illustrate Cotter's cavalier attitude
  - D. create contrast with the preceding paragraph



**II. Read the poem on page 4 of your Readings Booklet and answer questions 10 to 16.**

- 10.** The word choice and imagery in lines 5 to 8 serve to emphasize the
- A. cycle of life
  - B. end of the day and of work
  - C. setting in which the man functions
  - D. predictability of the man's behaviour
- 11.** The word "giddy" (line 10) reinforces the significance of the word
- A. "light-headed" (line 3)
  - B. "metronome" (line 7)
  - C. "roiled" (line 19)
  - D. "teeming" (line 19)
- 12.** In the context of the poem, the "street" (line 11) is a metaphor for
- A. a savoured moment
  - B. a happy coincidence
  - C. the meaninglessness of life
  - D. an unaccustomed point of view
- 13.** The poet uses the metaphors "A roiled mosaic" and "a teeming scrim" (line 19) to reflect the
- A. incoherence of a world viewed without a personal focus
  - B. careless attitudes that contribute to destruction
  - C. excitement of a world that is in motion
  - D. potential beauty of new experiences

*Continued*

14. The contrast suggested between the “great synoptic manuscript” (line 2) and “A roiled mosaic” (line 19) is **best** described as that between
- A. work and leisure
  - B. achievement and failure
  - C. the familiar and the unfamiliar
  - D. the careless and the carefree
15. In this poem, the use of rhyming couplets and quatrains is effective **mainly** in
- A. reinforcing the impression of habitual limitation and containment
  - B. suggesting the harmony between man and his environment
  - C. creating an impression of dignity and formality
  - D. conveying the man’s balanced lifestyle
16. The main idea of this poem involves the irony that
- A. peace is illusory
  - B. purposefulness can be limiting
  - C. unexpected events are rewarding
  - D. confidence increases productivity



- III. Read the essay on pages 5 to 7 of your Readings Booklet and answer questions 17 to 24.**
- 17.** The details that are used to distinguish between night moths and day moths in lines 1 to 5 serve to establish the
- A. reader's interest in the night moth
  - B. mystery and romance of all moths
  - C. relative insignificance of the day moth
  - D. writer's scientific knowledge of moths
- 18.** The detailed description of the rooks in lines 11 to 18 serves **mainly** to
- A. create a vivid image of vitality
  - B. suggest the unpredictable pattern of life
  - C. create a pleasing image of the idyllic setting
  - D. establish a contrast with the energy of moths
- 19.** The writer's reference to being "conscious of a queer feeling of pity" for the moth (line 22) indicates that her emotional response to the moth is **mainly** one of
- A. guarded revulsion
  - B. sympathetic detachment
  - C. anguished distress
  - D. intense curiosity
- 20.** The writer conveys the "pathetic" aspect of the moth's zest (lines 22 to 25) **most** emphatically in
- A. "The same energy which inspired the rooks" (line 19) and "sent the moth fluttering" (line 20)
  - B. "One could not help watching him" (line 21) and "I could fancy that a thread of vital light became visible" (lines 32–33)
  - C. "He flew vigorously to one corner" (lines 25–26) and "flew across to the other" (lines 26–27)
  - D. "That was all he could do" (line 28) and "What he could do he did" (line 30)

*Continued*

21. Lines 32 and 33 serve to reinforce the idea that
- A. life is insignificant on a small scale
  - B. all living creatures are frail and vulnerable
  - C. all living matter is an expression of energy
  - D. large and small creatures are dramatically different
22. The writer's observation "Somehow it was opposed to the little hay-coloured moth" (lines 64 to 65) means that the
- A. moth's plight is deceiving
  - B. moth's attention is diverted by the wind
  - C. energy of living creatures is inextinguishable
  - D. power of life is being overcome by the power of death
23. The statement "Just as life had been strange a few minutes before, so death was now as strange" (line 80) expresses the writer's
- A. fascination with the scene she has witnessed
  - B. confusion with the haphazardness of events
  - C. distress that she has not saved the moth
  - D. regret that the moth has not triumphed
24. The moth is **most** significant to the writer because it
- A. is a symbol of the inconsistencies of nature
  - B. is a concrete representation of powerful forces
  - C. provides her with an insight into human behaviour
  - D. reinforces her refusal to accept the finality of death

**IV. Read the essay on pages 8 to 10 of your Readings Booklet and answer questions 25 to 32.**

- 25.** The “comic anticlimax” that the writer notes in line 10 is a reference to
- A. “the farther away the better” (line 6)
  - B. “deep shelters, bombproof cellars” (line 7)
  - C. “get under a stout table” (line 7)
  - D. “too nervous to throw them back” (line 9)
- 26.** In context, the word “coddled” (line 12) means
- A. warmed
  - B. pacified
  - C. restricted
  - D. submerged
- 27.** The purpose of the details in lines 13 to 19 and the details in lines 24 to 36 is to
- A. elaborate on the nature of an urban setting
  - B. introduce the contrasting ideas in this excerpt
  - C. reinforce the writer’s subjective point of view
  - D. illustrate the predictability of human responses
- 28.** The writer believes that the sight of the lovers is “reassuring” (line 48) because it
- A. represents an affirmation of life
  - B. provides distraction from the task at hand
  - C. reinforces the differences between generations
  - D. provides proof that customs are imported from elsewhere

*Continued*



29. The responses of both the young soldier and the young apprentice author (lines 64 to 72) reflect an attitude of
- A. selfish greed
  - B. immature optimism
  - C. urgency and practicality
  - D. anger and frustration
30. The writer assumes that the young apprentice author has adopted her philosophical stance superficially rather than through careful consideration (lines 71 to 76) because the girl
- A. habitually contradicted herself
  - B. expressed herself in a sarcastic manner
  - C. did not attempt to put her theory into practice
  - D. did not create the impression of being intellectually mature
31. The references to the young apprentice author and the young man polishing the table suggest a contrast in
- A. skill
  - B. attitude
  - C. knowledge
  - D. background
32. In the context of the whole excerpt, the writer is **most** comforted by the “quieting sense of the continuity of human experience” (line 53) through her observation of the
- A. young soldier
  - B. young lovers
  - C. young apprentice author
  - D. young man polishing the table

**V. Read the excerpt from the play on pages 11 to 16 of your Readings Booklet and answer questions 33 to 44.**

- 33.** In context, the metaphor “much rain wears the marble” (line 15) suggests that
- A.** physical deterioration precedes all change
  - B.** social decay is an inevitable cause of dynastic civil wars
  - C.** Edward’s persistence will weaken the Widow’s resolve
  - D.** Edward appears hardhearted to the Widow
- 34.** In line 37, “honesty” refers to the Widow’s
- A.** virtue
  - B.** money
  - C.** children
  - D.** compassion
- 35.** Edward’s aside in lines 49 to 53 serves to express his
- A.** dismay that the Widow dislikes him
  - B.** regret that the Widow is unattainable
  - C.** infatuation with the Widow’s charms
  - D.** instinctive desire to please the Widow
- 36.** The Widow’s statement “I know I am too mean to be your queen, And yet too good to be your concubine” (lines 62 to 63) conveys her
- A.** humility and pride
  - B.** courage and deceit
  - C.** ambition and regret
  - D.** outrage and conceit

*Continued*

37. The context of this scene suggests **most strongly** that Edward proposes marriage to the Widow in order to
- A. gain her husband's property
  - B. satisfy his desires by exploiting his power
  - C. arrange his affairs with political expedience
  - D. provide respectable status for his bastard children
38. Clarence and Richard jest about Edward's proposal of marriage **mainly** because
- A. the Widow already has children
  - B. the Widow is still mourning her husband
  - C. Edward has a reputation for seduction
  - D. they know Edward already has heirs to the throne
39. Richard's tone in the first line of his soliloquy (line 92) is one of
- A. admiration
  - B. indignation
  - C. respect and awe
  - D. envy and sarcasm
40. In the simile "Like one that stands upon a promontory And spies a far-off shore where he would tread" (lines 103 to 104), Richard refers to his
- A. fear of being discovered
  - B. perception of his wishful thinking
  - C. ripe opportunity to seize the throne
  - D. view of the countryside from the castle

*Continued*



41. Richard acknowledges the impossibility of finding “heaven in a lady’s lap” (line 116) when he says
- A. “My eye’s too quick, my heart o’erweens too much” (line 112)
  - B. “witch sweet ladies with my words and looks” (line 118)
  - C. “Why, love forswore me in my mother’s womb” (line 121)
  - D. “since this earth affords no joy to me” (line 133)
42. The concluding statements made in line 111 and in line 132 convey the idea that Richard
- A. blames fate for treating him unfairly
  - B. seeks insight into the reasons that he is loveless
  - C. berates himself for entertaining false hopes
  - D. seeks insight into the reasons that he is powerless
43. The context of Richard’s soliloquy suggests that “home” (line 141) represents his
- A. family
  - B. victory
  - C. marriage
  - D. imprisonment
44. In his soliloquy, Richard’s attitude shifts from
- A. hope to despair
  - B. loyalty to treason
  - C. bitterness to resolution
  - D. doggedness to acquiescence

- VI. Read the excerpt from the play on pages 17 to 20 of your Readings Booklet and answer questions 45 to 52.
45. From the audience’s point of view, the meeting between Merrick and Mrs. Kendal **most obviously** reflects a contrast between
- A. his anonymity and her fame
  - B. his bluntness and her caution
  - C. his confidence and her uncertainty
  - D. his disfigurement and her attractiveness
46. The **most significant** similarity between Merrick and Mrs. Kendal is expressed in
- A. “I am not unknown” (line 22)
  - B. “You must display yourself for your living then” (line 23)
  - C. “Frederick says you like to read” (line 27)
  - D. “I adore love stories” (line 29)
47. In their discussion of *Romeo and Juliet*, Merrick **most impresses** Mrs. Kendal when he says
- A. “I would not have held the mirror to her breath” (line 32)
  - B. “How does it feel when he kills himself because he just sees nothing?” (lines 35–36)
  - C. “Because he does not care for Juliet” (line 43)
  - D. “That is not love. It was all an illusion” (line 50)
48. The repeated phrase “very pleased to have made your acquaintance” (lines 86, 91, 97, and 106 to 107) has the effect of suggesting the visitors’
- A. superficiality
  - B. cheerfulness
  - C. boredom
  - D. warmth

*Continued*

49. The irony basic to the scene in lines 79 to 108 is that
- A. the former “freak” is on display again
  - B. Merrick does not like any of the visitors
  - C. the aristocracy treat Merrick with condescension
  - D. famous people do not normally visit London Hospital
50. When Merrick refers to his church model as an “imitation of an imitation” (line 121) he means that
- A. his one hand is not capable of building a perfect model
  - B. the sketch of the church preceded the model of the church
  - C. even the real St. Phillip’s is only a representation of an ideal
  - D. the wooden model cannot represent “stone and steel and glass”
51. Throughout this excerpt, Mrs. Kendal’s response to Merrick is based **mainly** on Merrick’s
- A. manners
  - B. education
  - C. appearance
  - D. perceptiveness
52. The **best** interpretation of the line “He should have used both hands shouldn’t he?” (line 129) is that
- A. architects are egotistical
  - B. society is judgemental
  - C. humanity is imperfect
  - D. artists are sublime



**VII. Read the excerpt from a book on pages 21 to 23 of your Readings Booklet and answer questions 53 to 61.**

53. The writer's purpose for using the metaphor in lines 4 to 10 is to convey her belief that
- A. it is shameful to waste basic necessities
  - B. all people should acquire their country's culture
  - C. the Ukrainian language is being threatened by outsiders
  - D. not having learned the Ukrainian language represents a betrayal
54. The writer's early experience of learning the Ukrainian language was appealing to her **mainly** because
- A. the stories were exciting
  - B. it gave her a sense of accomplishment
  - C. contact with her ancestors became crucial
  - D. it was an intimate learning experience
55. When the writer says that Ukrainian was "synchronous with my sensory life" (lines 54 to 55), she means that the Ukrainian language was
- A. understood by her at an early age
  - B. an expression of childhood emotions
  - C. an integral part of her early experience
  - D. separate from other childhood experiences
56. The "humbling experience" to which the writer refers in line 64 is **mainly**
- A. the sense of having ignored her ancestors
  - B. the realization that she has behaved immaturely
  - C. having to learn with students many years her junior
  - D. having to practice the simplest of linguistic exercises
57. When the writer says "I am *inside* the language" (line 73), she means that she
- A. understands the Ukrainian language completely
  - B. is feeling the complexity of language in "The Haidamaky"
  - C. appreciates the basic simplicity and clarity of the Ukrainian language
  - D. is experiencing the immediacy of the language rather than its translation

*Continued*

58. The metaphor that conveys the significance of the writer learning her grandmother's language is
- A. "‘ethnic baggage’" (lines 59–60)
  - B. "the splendid architecture" (line 76)
  - C. "the chain" (lines 84–85)
  - D. "some deep archive" (line 93)
59. In lines 80 to 82, the grandmother is portrayed as having affected the writer **most** through her
- A. tolerance
  - B. modesty
  - C. dignity
  - D. pride
60. The writer acknowledges the cumulative effect of her experience **most clearly** in
- A. "I am a model student" (lines 62–63)
  - B. "I am in the company of literates who have known all along the beauty carried by the Ukrainian language and the splendid architecture of its poetry" (lines 75–77)
  - C. "To learn this language is also to keep a kind of faith with my grandmother" (line 80)
  - D. "the Ukrainian I am speaking has risen up and inscribed itself on my tongue as though I once knew how to speak it and had only now to remember" (lines 93–95)
61. The last sentence of the excerpt serves **most effectively** to
- A. reflect the writer's claim to her ethnicity
  - B. contrast with the experience of a typical tourist
  - C. reinforce the value of learning second languages
  - D. suggest a contrast to the grandmother's experience as an immigrant

**VIII. Read the poem on pages 24 and 25 of your Readings Booklet and answer questions 62 to 70.**

- 62.** The first line of the poem serves to
- A. clarify the title
  - B. personify the seasons
  - C. establish a comparison
  - D. introduce the main idea
- 63.** Lines 2 and 3 provide examples of the poet's use of
- A. metaphor and personification
  - B. personification and allusion
  - C. paradox and hyperbole
  - D. metaphor and simile
- 64.** The punctuation in line 19, "And shadows on water!—" serves **mainly** to
- A. convey the poet's intensity
  - B. suggest the poet's forgetfulness
  - C. interrupt the description of seasons
  - D. extend the range of the poet's observations
- 65.** A visual image is reinforced by an alliterative phrase in
- A. "a globe of gnats revolves" (line 8)
  - B. "the beech bough bent to the speckled lake" (line 20)
  - C. "a submarine that trembles" (line 23)
  - D. "its ladder stiffened by air" (line 24)
- 66.** Two words in the poem that reinforce one another are
- A. "feathery" (line 2) and "tunnel-like" (line 6)
  - B. "weight" (line 5) and "crabwise" (line 18)
  - C. "continuum" (line 6) and "elongate" (line 15)
  - D. "leached" (line 7) and "leafless" (line 28)

*Continued*



67. The poet **most values** the nature and effect of winter shadows (lines 25 to 30) because they are
- A. subtle
  - B. profuse
  - C. obvious
  - D. irregular
68. The poet's attitude toward shadows is made **most evident** through the use of the word
- A. "exultant" (line 14)
  - B. "gold" (line 21)
  - C. "loveliest" (line 25)
  - D. "stairway" (line 30)
69. The poet's attitude toward the subject of the poem is
- A. philosophical
  - B. appreciative
  - C. questioning
  - D. casual
70. In the context of the whole poem, the poet's **main** purpose is to
- A. express the emotional impact of the seasons
  - B. detail the many activities of the various seasons
  - C. convey the objective significance of light and shadow
  - D. explore a fascination with the effects of light and shadow







# *English 30: Part B*

*January 2001*

